

IRON MAIDEN

BRAVE NEW WORLD

All the songs from the album arranged for voice & guitar in standard notation & guitar tablature.
Including lyrics & chord symbols.

GUITAR

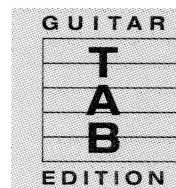
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EDITION



IRON MAIDEN

BRAVE NEW WORLD



The Wicker Man.2 Ghost Of The Navigator.12 Brave New World.22 Blood Brothers.32 The Mercenary.58 Dream Of Mirrors.44 The Fallen Angel.67 The Nomad.76 Out Of The Silent Planet.89 The Thin Line Between Love & Hate.90



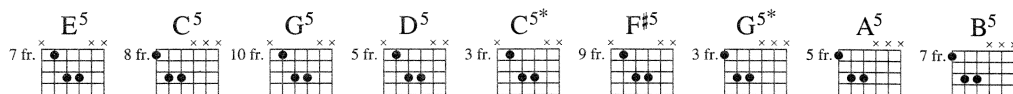
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Music arranged by Richard Barrett.
Music engraved by Digital Music Art.

The Wicker Man

Words & Music by Adrian Smith, Steve Harris & Bruce Dickinson



♩ = 200

Intro

Gtrs. 2+3 (elec.)

Gtr. 1 (elec.)

Intro musical notation for Gtr. 1 (elec.) and Gtrs. 2+3 (elec.). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The Gtr. 1 part features a series of power chords (E5, C5, G5, D5, C5*, F#5, G5*, A5, B5) with a descending melodic line. The Gtrs. 2+3 part is a simple bass line. A dynamic marking of *f* is present. A guitar solo section is indicated by a bracket and a dashed line labeled "P.M.".

TAB notation for Gtr. 1 (elec.) and Gtrs. 2+3 (elec.). The TAB shows the fret numbers for each string (9, 7, 0) and the sequence of notes for the power chords.

1. 2. 3.

4.

Musical notation for the first four measures of the Intro. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The Gtr. 1 part features a series of power chords (C5, G5, E5, G5, E5) with a descending melodic line. The Gtrs. 2+3 part is a simple bass line. A dynamic marking of *f* is present. A guitar solo section is indicated by a bracket and a dashed line labeled "P.M.".

TAB notation for the first four measures of the Intro. The TAB shows the fret numbers for each string (9, 7, 0) and the sequence of notes for the power chords.

1. Hand

Verse

Verse musical notation for Gtr. 1 (elec.) and Gtrs. 2+3 (elec.). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The Gtr. 1 part features a series of power chords (E5) with a descending melodic line. The Gtrs. 2+3 part is a simple bass line. A dynamic marking of *f* is present. A guitar solo section is indicated by a bracket and a dashed line labeled "P.M.".

TAB notation for the Verse. The TAB shows the fret numbers for each string (9, 7, 0) and the sequence of notes for the power chords.

C⁵ G⁵ E⁵

- er points to you, he he knocks you to your feet—
 - na give it back, he can push his own boat—

P.M.----- P.M.-----

TAB

9 10 10 12 12 9 9 9
 7 7 7 10 10 7 7 7
 0 0 0 0 0 0 8 8 × 10 10 10 10 × 0 0 0 0 0 0

C⁵ G⁵ E⁵

- and so what are you gon - na do.
 - as you set off up the track.

P.M.----- P.M.-----

TAB

9 9 9 10 10 12 12 9
 7 7 7 10 10 10 10 7
 0 0 0 0 0 0 8 8 × 10 10 10 10 × 0

C⁵

No - Your thing tongue has fro - zen now you've got some - thing to say,
 - thing you can con - tem - plate will ev - er be the same,

P.M.----- P.M.----- P.M.-----

TAB

9 9 9 9 9 10
 7 7 7 7 7 7 10
 0 0 0 0 0 0 8

G⁵ E⁵

ev - the pi - per at the gates of dawn is call -
 'ry se - cond is a new spark, sets the un -

P.M.----- P.M.-----

TAB

10 12 12 9 9 9 9 9
 10 12 12 7 7 7 7 7
 8 × 10 10 × 0 0 0 0 0 0 0 0 0 0 0 0

ing you his way. }
i - verse a - flame. }

C⁵ G⁵ D⁵

Gtrs. 1+3

P.M.-----

TAB

9	9	10	10	12	12	7
7	7	10	10	12	12	7
0	0	0	0	10	10	5
			8	8	10	5

Pre-Chorus

You watch the world ex - plo - ding ev -

E⁵ C^{5*}

TAB

7	9	5
7	9	5
5	7	3

- 'ry sin - gle night, dan - cing

G⁵ F^{#5} E⁵ D⁵

TAB

12	12	11	9	7
12	12	11	9	7
10	10	9	7	5

in the sun a new born in the light. } Say -
Bro -

E⁵ C^{5*} G^{5*} C^{5*} D⁵

TAB

7	9	5	5	5	5	7
7	9	5	5	5	5	7
5	7	3	3	3	3	5

good - bye and to grav - i - ty and say good - bye to death,
 - thers and their fa - thers join - ing hands and make a chain,

E⁵ C^{5*}

TAB

9 9 5
 9 9 5
 7 7 3

hel - lo to et - ern i - ty and
 the sha - dow of the wick - er man is

G⁵ F^{#5} E⁵ D⁵ E⁵ C^{5*}

TAB

12 12 11 9 7 7 9 5
 12 12 11 9 7 7 9 5
 10 10 9 7 5 5 7 3

live for ev - 'ry breath.
 ris - ing up a - gain.

G^{5*} D⁵

Gtrs. 2+3 cont. in slashes

TAB

5 7 7
 5 7 7
 3 5 5

Chorus

Gtrs. 2+3 E⁵ C^{5*} G^{5*} A⁵ *sim.*

Your time will come,

Gtr. 1

TAB

12 10 12 10 12 12 12 10 12 10 12 12 12 10 12 13 12 12

E⁵ G^{5*} C^{5*} G^{5*} A⁵

your time will come.

TAB 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-13-12 12

E⁵ C^{5*} G^{5*}

Your time will come,

TAB 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12

A⁵ E⁵ G^{5*}

your time will

TAB 12-10-12-13-12 12 12-10-12-10-12 12 12-10-12-10-12 12

C^{5*} 1. G^{5*} A⁵ E⁵ 2. G⁵ A⁵ E⁵

come. 2. The

Gtr. 3

TAB 12-10-12-10-12 12 12-10-12-13-12 12 12-10-12-13-12 12

Guitar Solo

First system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a forte (*f*) dynamic. Above the staff, fretboard diagrams show positions for C5* and G5*. The tablature below the staff shows fingerings: 9-10-7 for the first measure and 7-9-10-7-9-10-7-9 for the second measure. A wavy line indicates a vibrato effect. The text "P.M." is written above the second measure.

Second system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line. Above the staff, fretboard diagrams show positions for D5, E5, and C5*. The tablature below the staff shows fingerings: 10-7-9-10-9-7-10-7 for the first measure and 9-10-7 for the second measure. A wavy line indicates a vibrato effect. The text "8va" is written above the second measure.

Third system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with two endings. Above the staff, fretboard diagrams show positions for G5*, D5, E5, and D5. The tablature below the staff shows fingerings for the first ending: 12-10-0-0-14-12-0-0-0-14-15-17-15-14-17-7. The second ending starts with 0-14-15-17-15-14-17. A wavy line indicates a vibrato effect. The text "(8va)" is written above the first measure, and "8va" is written above the second measure. The text "* Composite part" is written below the second ending.

Fourth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line. Above the staff, fretboard diagrams show positions for B5, A5, and G5*. The tablature below the staff shows fingerings: 10 for the first measure, 7-8-7-10-7 for the second measure, and 10-12-8-12-10-12-8-10 for the third measure. A wavy line indicates a vibrato effect. The text "sim." is written above the first measure, and "Full" and "1/2" are written above the second measure.

A⁵ B⁵ A⁵

Full Full

TAB

10 0 9 8 10 7 7 10 9 7 10 9 7 9 7 9 10

G^{5*} C^{5*} B⁵

tr tr

TAB

7 10 9 7 7 10 9 7 (6 7) 6 7 10 7 9 7 7 9 7 9 7 7 9 11 11

A⁵ G^{5*} A⁵

3 3 3 3 3 3

TAB

7 8 10 7 10 8 8 10 7 10 7 9 11 9 7 10 12 0 4 12 0 4 12 0 4 12 0 4 12

B⁵ 8^{va} A⁵

3 3 3 3 3 3 3 3

TAB

17 19 16 17 19 20 19 17 20 19 20 19 17 19 20 17 20 19 17 20 19 17 0 20

G^{5*} (8^{va}) C^{5*}

3 3 3 3

TAB

17 19 20 17 19 20 19 17 20 17 20 17 17 15 17 16 (16)

Gtrs. 1+2 E⁵ C⁵ G^{5*}
Gtr. 3

TAB

7 9 10 7 7 9 10 7 9 10 7 9

D⁵ E⁵ C⁵ 8^{va} - -

TAB

10 7 9 10 9 7 10 7 9 10 7 0

1. 2. G^{5*} D⁵ E⁵ D⁵ 8^{va} - -

TAB

12 10 0 0 14 12 0 0 0 14 15 17 15 14 17 0 14 15 17 15 14 7

* Composite part

Chorus

Gtrs. 2+3 E⁵ C^{5*} G^{5*} A⁵ *sim.*

Your time will come,

Gtr. 1

TAB

12 10 12 10 12 12 12 10 12 10 12 12 10 12 10 12 12 10 12 13 12 12

E⁵ G^{5*} C⁵ G^{5*} A⁵

your time will come.

TAB 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-13-12 12

E⁵ C⁵ G^{5*}

Your time will come,

TAB 12-10-12-10-12 12 12-10-12-10-12 12 12-10-12-10-12 12

A⁵ E⁵ G^{5*}

your time will

TAB 12-10-12-13-12 12 12-10-12-10-12 12 12-10-12-10-12 12

C⁵ 1. G^{5*} A⁵ E⁵ 2. G^{5*} A⁵

come.

TAB 12-10-12-10-12 12 12-10-12-13-12 12 12-10-12-13-12 12

Outro

E⁵

C⁵*

sim.

Oh. _____ Oh. _____

Gtr. 1

Gtr. 3

1°+2° Gtr. 1+3 tacet

tr

tr

TAB

4 2 4 5 4 5 (4 5) 4 7 4 2 5 4

G⁵*

Oh. _____

Oh. _____

TAB

4 5 5 7 4 2 5 4 4 5 5 7

1. 2. 3.

D⁵

4.

D⁵

Oh. _____ Oh. _____

rall.

TAB

4 2 0 2 4 5 2 0

Ghost Of The Navigator

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris

5 fr. 3 fr. 3 fr. 3 fr. 3 fr. 3 fr. 5 fr. 7 fr. 3 fr. 3 fr. 3 fr. 5 fr. 2 fr. 7 fr. 10 fr. 5 fr. 7 fr. 7 fr.

♩ = 102

Intro

Gtr. 2 (elec.)

Csus²

Dm

Csus²

Gtr. 1 (elec.)

mf Gtrs. 1 w/clean tone + chorus + delay
Gtrs. 2 w/clean tone + chorus

TAB: 5 8 6 5 6 5 7 5 8 6 5 6 5

Bbsus²

C⁵ Dm

Csus²

TAB: 8 6 5 7 5 8 6 5 7 5 7 5 8 6 5 6 5

♩ = 115

Dm

Bbsus²

Csus²

Dm

TAB: 7 8 6 5 7 5 8 6 5 7 5 5 8 6 5 7 5 6 8 6 5

D⁵

Bb/D

C⁵/D

G⁵/D

D⁵

C/D

f Gtr. 2 w/distortion
2° accel.

TAB: 3 2 0 3 3 0 5 5 0 8 6 8 7 7 9

♩=135

D⁵ B^b/D C/D D⁵ C/D

Gtrs. 1+2 etc.

P.M.----- P.M.----- P.M.-----

Gtrs. 1+2 w/dist.
Fig. 1... ..Fig. 1 ends

TAB

3	3	5	5	3	5
2	3	5	5	2	5
0	0	0	0	0	0

Verse

D⁵ B^b/D C/D

1. I have sailed— to ma - ny lands,— now I make my fi - nal jour -
(2.) steer be - tween— the crash - ing rocks,— the si - rens call my name.—

P.M.----- P.M.----- P.M.-----

TAB

3	3	5
2	3	5
0	0	0

D⁵ C/D D⁵ B^b/D

- ney.— Lash my hands On the bow I stand,
the on - to the helm, blood

P.M.----- P.M.-----

TAB

5	3	5	3	3
5	2	5	2	3
0	0	0	0	0

C/D D⁵ C/D D⁵

west is where— I go.— Through the night
surg - ing with— the strain.— I will not fail

P.M.----- P.M.-----

TAB

5	5	3	5	3
5	5	2	5	2
0	0	0	0	0

B \flat /D C/D D⁵ C/D

I plough, now, as still my heart,— cal - cu - late and pray.—
dark - ness left be - hind.—

P.M.----- P.M.-----

TAB

3	5	5	3	5
0	0	0	0	0

D⁵ B \flat /D C/D

— As the com - pass swings my will is strong, I will
For et - ern - i - ty, I fol - low on, there

P.M.----- P.M.----- P.M.-----

TAB

3	3	5
0	0	0

D⁵ C/D Asus² C

not is be led a stray.
no oth - er way.

Gtr. 1 cont. in slashes Gtr. 2 Gtr. 1 w/clean tone

TAB

5	3	5	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
0	0	0	7	7	7	7	7	7	7	3	3	3	3	3	3	3	3

Bsus⁴ D⁵* C⁵ B⁵ Asus²

Mys - te - ries of time,

2° vox sim. ad lib.

TAB

4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7
4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7
2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2	5	5	5	5	5	5	5	5

C Bsus⁴ D^{5*} C⁵ B⁵

clouds that hide the

TAB

5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2

Asus² C Bsus⁴

sun.

1° Gtr. 1 w/Fill 1
2° Gtr. 3 w/Fill 1 sim. ad lib.

TAB

7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4
7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2

D^{5*} C⁵ B⁵ Asus² C

But I know, but I know, but I

TAB

7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
5	5	5	3	3	3	2	2	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

Fill 1 Gtr. 3

Asus² C Bsus⁴ D⁵ C⁵ B⁵

P.M. - - ' w/heavy dist. P.M. - - ' P.M. - - ' P.M.

TAB

5	4	7	5	4	7	5	4	7	5	4	7	7	7	5	5	5	4
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Asus² C Bsus⁴ D⁵ C⁵ B⁵

P.M. - - ' P.M. - - ' P.H. P.M. - - ' P.M.

TAB

5	4	7	5	4	7	5	4	7	7	7	5	5	5	4
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Bsus⁴ D^{5*} C⁵ B⁵

know. _____

TAB

4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2

♩ = 220
Pre-Chorus

E⁵ G⁵ C⁵ A⁵

I see the ghosts of nav - i - ga - tors but they are lost,

Gtrs. 1+2

Gtrs. 1+2 w/dist.
Gtr. 3 tacet

TAB

9	9	12	12	5	5	7	7
9	9	12	12	5	5	7	7
7	7	10	10	3	3	5	5
0	0						

E⁵ G⁵ C⁵ A⁵ B⁵

as they sail in - to the sun - set they'll count the cost.

TAB

9	9	12	12	5	5	7	9
9	9	12	12	5	5	7	9
7	7	10	10	3	3	5	7
0	0						

E⁵ G⁵ C⁵ A⁵

As their ske - le - tons ac - cu - sing e - merge from the

TAB

9	9	12	12	5	5	7	7
9	9	12	12	5	5	7	7
7	7	10	10	3	3	5	5
0	0						

E⁵ G⁵ C⁵ A⁵ B⁵

sea, the si - rens of the rocks, — they be - ckon me.

Gtrs. 1+2 cont. in slashes

T	9	9	12	12	5	7	9
A	9	9	12	12	5	7	9
B	0	0	10	10	3	5	7

Chorus

D⁵ C⁵

Gtrs. 1+2 cont. *sim.*

Take my — heart — and set it free,

Gtr. 3

T	7	5	8	6	5	6	5
A							
B							

D⁵ C⁵

car - ried — for - ward by the waves.

T	7	5	8	6	5	6	5
A							
B							

B^{b5}

No - where — left — to run, nav - i - ga - tor's son.

T	8	6	5	7	5	8	6	5	7	5
A	8					8				
B										

D⁵ C⁵

Cha - sing — rain - bows all my days.

TAB 7 5 8 6 5 6 5

D⁵ C⁵

Where I — go — I do not know, I

TAB 7 5 8 6 5 6 5

D⁵ C⁵

on - ly — know — the place I've been.

TAB 7 5 8 6 5 6 5

B^{b5} B^{b5}

Dreams they — come — and go, ev - er — shall — be so,

TAB 8 8 6 5 7 5 8 6 5 7 5

To Coda ⊕ 1.

D⁵ **C⁵**

no - thing's - real - un - til you feel.

5 8 6 5 6 5

7

TAB

2.

2. I feel.

To tempo 1 (♩=135)

5

TAB

♩=135
Guitar Solo

D⁵ **B^b/D**

Gtr. 3

Gtrs. 1+2 w/ Fig. 1
2° + 3° Gtr. 3 ad lib.

Full

3 6

13 13-10-9 10-11 12-11-10 12-11-10 12 10-12

TAB

C/D **D⁵** **C/D** *Play 4 times*

Full

3 6 6

13 13-12-10 10 13-12-13-12-10-9 9-10 11-10 9-11-10-9 12-11-10-12-10 12 10-12

TAB

1. E⁵ 2. E⁵

TAB: 9 7 | 9 | 9 7 | 7

(E⁵) C⁵

accel.

TAB: 5 5 4 7 | 5 5 4 7 | 5 5 4 7 | 5 5 3

D.%. al Coda

1. D⁵ 2. D⁵

TAB: 7 7 5 | 7 | 7 7 5 | 7 7 5

⊕ *Coda*

C⁵ Slower (Freely) D⁵

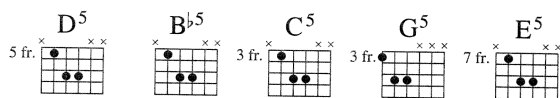
Gtrs. 1+2 Oh. w/feedback

Gtr. 3

TAB: 5 | 7 5 8 | 6 5 6 | 7

Brave New World

Words & Music by David Murray, Steve Harris & Bruce Dickinson



♩ = 132

Intro

N.C.

Gtr. 1 (elec.)

mf P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - *sim.*
w/clean tone + delay

TAB

6	5	8	6	5	6	5	8	5	6	5	5
5	7	5	7	5	5	5	5	7	5	7	5

Gtr. 2 (elec.)

mf Fig. 1...

TAB

10	13	12	10	12	12

TAB

3	5	6	5	3	3	6	5	5	8	5	6	5	5
5	3	5	3	5	3	5	3	5	5	7	5	7	5

...Fig. 1 ends

TAB

10	13	12	10	12	10

Verse

1. Dy - ing swans, twis - ted wings.
I have seen ma - ny things,

Gtr. 3 w/Fill 1
Gtr. 2 w/Fig. 1

TAB

Beau - ty not need - ed here.
in a life - time a - lone.

TAB

Lost — my love, lost — my life,
Moth - er love is — no more.

TAB

Fill 1
Gtr. 3

w/clean tone + chorus

0 0 0 0 5 8
6 6 8 8 6 8
7 7 9 9 7 9
8 10 10 8 10 10

1. 2.

let ring — — — — —

0 0 6 0
8 8 5 5
9 9 5 5
10 0 5 5

What you see, is not real,
All is lost, sold your souls,

D⁵ **B^{b5}**

A brave new world, _____

P.M.-----

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

C⁵ **D⁵**

in a brave new world, _____

P.M.-----

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D⁵ **B^{b5}**

In a brave new world, _____

P.M.-----

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

Fill 2
Gtr. 3 **D⁵**

w/bar

w/bar

T
A
B

8 8 8 5 5 5 3 5
6 6 6 6 6 6 5 6
7 7 7 7 7 7 5 7
7 7 7 7 7 7 5 7

C⁵ D⁵

a brave new world.

P.M.-----

Gtr. 3 w/Fill 2

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D⁵ B^{b5}

In a brave new world,

P.M.-----

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

To Coda ⊕

G⁵ D⁵

a brave new world.

P.M.-----

Gtr. 1 cont. in slashes

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

1.
D⁵
Gtrs. 1+3+4

Verse

B^{b5}

cont. sim.

Dra - gon - kings, dy - ing - queens,

Gtr. 2

w/distortion

TAB

10 13 12 10 12 12

C⁵ D⁵

where is — sal - va - tion now?

TAB 10 13 12 10 12 10

B^{b5}

Lost my — life, — lost my — dreams, —

TAB 10 13 12 10 12 12

C⁵ D⁵

rip the — bones — from my flesh.

TAB 10 13 12 10 12 10

B^{b5} C⁵

Si - lent — screams, — laugh - ing — here, —

TAB 10 13 12 10 12 12

in this brave new world.

TAB 10 13 12 10 12 10

Guitar Solo

2. D^5
Gtrs. 1+2+3
Gr. 4 B

2° ad lib.
Full

C^5

8va

TAB

D^5

TAB

1° B^b5
2° E^5

C^5

B^b5
 D^5

8va

TAB

D^5
 E^5

B^b5
 E^5

(8va)

TAB

C^5
 C^5

B^b5
 D^5

C^5

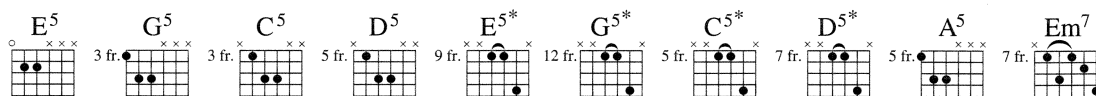
D^5
 E^5

(8va)

TAB

Blood Brothers

Words & Music by Steve Harris



♩=175

Intro

Gtr. 1 (elec.) E⁵

G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

mf Fig. 1... w/clean tone

TAB

0 2 0 2 3 5 3 3 5 3 5 7 5 0 2 0 2 3 5 3 3 5 3 5 5 7 3

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

...Fig. 1 ends

TAB

0 2 0 2 3 5 3 3 5 3 5 7 5 0 2 0 2 3 5 3 5 7 5 7 3 5 3

Gtr. 2 (elec.) E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

w/clean tone
Gtr. 1 w/ Fig. 1

TAB

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

Verse

E⁵ G⁵ C⁵ D⁵

1. And if you're ta - king a walk through the gar - den of

Gtr. 1

Gtr. 2 w/Fill 1 (x4)

TAB

7 9 7 9 7 3 5 3 5 3 3 5 3 5 5

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

life, what do you think you'd ex - pect you would see? Just like a mir - ror re -

TAB

7 9 7 9 7 3 5 3 5 3 3 5 3 5 3 5 7 5 7 5 7 9 7 9 7 3 5 3 5 3

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

flect - ing the moves of your life, and in the ri - ver re - flec - tions of me.

TAB

3 5 3 5 3 5 5 5 7 9 7 9 7 3 5 3 5 3 3 5 3 5 7 5 7 5

Fill 1 (E⁵) (G⁵) (C⁵) (D⁵)

Gtr. 2

let ring

TAB

9 12 9 12 9 15 12 15 12 15 10 12 10 12 10 9 7

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

2. Just for a sec - ond a glimpse of my fa - ther I see, and in a move - ment he
3. And as you look all a - round at the world in dis - may, what do you see, do you

P.M.—
Gtr. 1 w/distortion (2° sim. ad lib.)
1° Gtr. 2 w/Fill 1 (x4) 2° w/Fill 2 (x4)

TAB

.5 .5 .5	.5 .5 .7	.7 .7 .7	.75 .5 .5	.5
2	2	2	2	2	5 5 5	5 5 7	7 7 7	7	2	2	2	2	2	5 5 5	5
0	0	0	0	0	3 3 3	3 3 5	5 5 5	5	0	0	0	0	0	3 3 3	3

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

beck - ons to me. And in a mo - ment the memo - ries are all that re -
 think we have learned? Not if you're ta - king a look at the war torn af -

TAB

5 5 5 5 5 7 7 7 7
 3 3 3 3 3 5 5 5 5

2 2 2 2 2 5 5 5 5
 0 0 0 0 0 3 3 3 3

5 5 5 5 5 7 7 7 7
 3 3 3 3 3 5 5 5 5

main, and all the wounds are re - op - ening a - gain. { We're blood
fray, out in the streets where the ba - bies are burned. }

Fill 2
Gtr. 2

(E⁵) (G⁵) (C⁵) (D⁵)

let ring

TAB	12	12	12	15	15	15	15	15	15	8	8	8	8	8
	9	9	9	12	12	12	12	12	12	7	7	7	7	7
	9	9	9	12	12	12	12	12	12	5	5	5	5	5

Chorus

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers. _____ We're blood

Gtrs. 1+2

f Gtrs. 1+2 w/dist.

TAB

2 5 7 5 7 5 7 5

2 3 5 3 5 3 5 3

0 3 5 3 5 3 5 3

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers. _____

Gtrs. 1+2

TAB

2 5 7 5 7 5 7 7

2 3 5 3 5 3 5 5

0 3 5 3 5 3 5 5

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 2

mf w/clean tone
Gtr. 1 w/Fill 3

TAB

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

Fill 3

Gtr. 1 (E⁵) (G⁵) (C⁵) (D⁵) (E⁵) (G⁵) (C⁵) (D⁵)

(E⁵) (G⁵) (C⁵) (D⁵) (E⁵) (G⁵) (D⁵) (C⁵)

TAB

0 3 5 3 8 10 10 12 10 0 3 5 3 3 5 3 5 7 3

0 2 0 2 3 5 3 8 10 8 10 12 10 0 2 0 2 3 5 3 5 7 5 7 3 5 3

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

4. There are

Gtr. 2 cont. in slashes

TAB

9 7 9 8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

Verse

E^{5*} G^{5*} C^{5*} D^{5*} E^{5*} G^{5*}

Gtr. 2

times when I feel I'm a - fraid for the world, there are times I'm a - shamed of us

Gtr. 1

f P.M. - w/dist.

TAB

2 2 2 2 2 2 3 3 3 3 3 3 5 5 5 5 5 5 7 7 7 7 7 2 2 2 2 2 2 3 3 3 3 3 3

D^{5*} E^{5*} G^{5*}

cont. sim.

all. When you're float - ing on all the e -

P.M. -

TAB

7 7 7 7 7 7 7 2 2 2 2 2 3 3 3 3 3 3

C^{5*} D^{5*} E^{5*} G^{5*} D^{5*}

mo - tion you feel, and re - flect - ing the good and the bad.

TAB

3 3 3 3 3 3 5 5 5 5 5 5 2 2 2 2 2 2 3 3 3 3 3 3 7 7 7 7 7 7 7

Verse

Verse

E^{5*} G^{5*} C^{5*} D^{5*}

5. Will we ev - er know what the an - swer to life real - ly

P.M.

TAB

2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7

0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5

The musical score is written for guitar. The top staff is the vocal line, and the bottom staff is the guitar line. The key signature is one sharp (F#). The vocal line has lyrics: "is? Can you real-ly tell me what life is? May-be all the things that you". The guitar line includes a TAB section at the bottom with fret numbers. Chord symbols E5* and G5* are placed above the vocal line. A dashed line separates the guitar line from the TAB section. The TAB section has a "P.M." marking.

E5* G5* D5* E5* G5*

is? Can you real-ly tell me what life is? May-be all the things that you

T
A
B

2 2 2 2 2 5 5 5 5 5 7 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5

0 0 0 0 0 3 3 3 3 3 5 5 5 5 5 5 0 0 0 0 0 3 3 3 3 3

P.M.

C5* D5* E5* G5* D5*

know that are pre - cious to you, could be swept a-way by fate's own hand. We're blood

TAB

5 5 5 5 5 7 7 7 7 7 2 2 2 2 2 5 5 5 5 5 7 7 7 7 7 7

3 3 3 3 3 5 5 5 5 5 0 0 0 0 0 3 3 3 3 3 5 5 5 5 5 5

Chorus

bro - thers, we're blood bro - thers. We're blood

Gtrs. 1+2

w/dist.

TAB

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers.

TAB

2 5 7 2 5 7 7 7
0 3 5 5 3 5 5 5

Gtr. 1

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 2 w/Fill 4

TAB

8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 3 (elec.)

Gtr. 1

Gtrs. 1+2 cont. in slashes

TAB

8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 12

Guitar Solo

E⁵ G⁵ C⁵ D⁵

Gtrs. 1+2

Gtr. 3

8^{va}

B

3

Full

Full

TAB

12 10/12 14 15 12 15 12 14 15 15 15 14 12 14 12 14

Fill 4

Gtr. 2

(E⁵) (G⁵) (C⁵) (D⁵) (C⁵) (D⁵)

8^{va}

w/dist.

1. 2. 3. 4.

TAB

9 12 9 12 15 15 13 15 15 17 15 12 14 12 13

E⁵ (8va) G⁵ C⁵ D⁵

B

Full

w/bar

12 15 12 15 (15) 13 15 13 12 13 14 12 15 12 15 12 14 12 14 12 14

E⁵ (8va) G⁵ C⁵ D⁵

B

Full

Full

12/14 12 14 14 14 12 12 15 12 12 12 15 14 12 14 12 14 (14) 12 14 12

E⁵ G⁵ C⁵ 8va D⁵

P.M.

3

Full

12 14 11 12 14 11 12 14 12 13 12 14 12 13 15 12 14 15 15

Gtr. 2 E⁵ G⁵ C⁵ D⁵

cont. sim.

Gtr. 1

Gtr. 3

9 12 10 12 13 12 10 12 9 12 10 12 13 12 10 12

2 4 2 4 5 4 2 5 2 4 2 4 5 4 2 5

E⁵ G⁵ C⁵ A⁵ D⁵

9 12 10 12 13 12 10 12 9 12 10 12 13 12 10 12

2 4 2 4 5 4 2 5 2 4 2 4 5 4 2 5

Interlude

[illegible]

(C⁵) (D⁵) (C⁵) (D⁵) (E⁵) (E⁵)

Gtr. 1 cont. in slashes

TAB
5 5 5 7 7 7
3 3 3 5 5 5

TAB
5 5 5 7 7 7
3 3 3 5 5 5

TAB
9 9 9 9 9 9
9 9 9 9 9 9

TAB
9 9 9 9 9 9
9 9 9 9 9 9

Middle

Module **E⁵** **C⁵** **A⁵** **E⁵**

Gtr. 1 cont. *sim.*

When you think that we've used all our chances and the
 (*1°+3° Vocals tacet*)

Gtr. 2 **B**

w/dist.
 1°+2° *pp* 3° *f*
 Gtrs. 3+4 tacet

TAB

9 7 8 7 8 10 7 10 7 10 7 10 8 10 10 10 7

C⁵ A⁵ D⁵ C⁵ D⁵
 chance to make ev - ery - thing right, keep on mak - ing the same old mis -
 B
 Full
 10 7 10 7 10 8 10 8 10 8 7

E⁵ C⁵ A⁵ E⁵

- takes. Makes un - tip - ping the ba - lance so ea - sy, when we're

TAB

9 7 8 7 9 7 9 7 9 4 9 7

C⁵ A⁵ D⁵ C⁵ A⁵ E⁵

liv - ing our lives on the edge. Say a prayer on the book of the dead.

TAB

8 7 9 7 9 7 9 9 7 8 7 9 7 9 7 9

1. 2. 3.

8^{va} B B B B C⁵ A⁵

Full Full Full Full 1/2

TAB

15 15 15 15 12 14 14 14 12 15 12 14

E⁵ (8^{va}) C⁵ A⁵ D⁵

B B

Full Full

TAB

12 17 17 17 15 14 15 14 15 12 14

[illegible]

Chorus

chorus

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers. We're blood

Gtr. 3

Gtrs. 1+2

Gtr. 3 1^o only

TAB

.	12	5	7	5	7
2-14	12-14	5	7	2	5
2		5	7	5	5
0		3	5	3	5

bro - thers, we're blood bro - thers. 1. G⁵ D⁵ 2. G⁵ D⁵

We're blood

TAB

5 7 5 7 5 7 7 7 5 7 7

2 5 5 7 5 7 7 7 5 7 7

0 3 3 5 0 3 3 5 3 5 5

♩ = 160

Outro

Gtr. 2

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

w/clean tone
Gtr. 1 w/Fill 3 ad lib.

TAB

8 7 10 7 10 8 10 8 7 8 7 10

9 7 9 9 7 9 9 7 9 9 7 9

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB

7 10 8 7 8 7 9 7 9 8 7 10 7 10 8 10 8 7

E⁵ G⁵ C⁵ D⁵ Em⁷ D F#

And if you're tak - ing a walk through the gar - den of life.

rit.-----

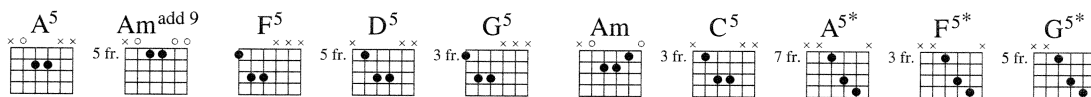
TAB

8 7 10 7 10 8 7 8 7 7/9

9 7 9 9 7 9 9 7 9 9 7 9

Dream Of Mirrors

Words & Music by Janick Gers & Steve Harris



♩ = 100

Intro

Have you ev - er felt, the fu - ture is the past,

Gtrs. 1+2 (elec.)
f w/distortion

TAB

7	7	4	5	4	5	5	7	7	4	5	4	5	7
7	7					5	7	7					
5	5						5	5					

but you don't know how? A re-flec - ted dream,

TAB

7	7	4	5	4	5	5	3	2	3	2	3	2	5	4	7	7	4	5	4	5	5
7	7															7	7				
5	5															5	5				

of a cap - tured time, is it real - ly now, is it real - ly hap - pening?

Gtr. 1 cont. in slashes

TAB

7	7	4	5	4	5	7	7	7	4	5	4	5	5	3	2	3	2	3	2	5	4
7	7						7	7						7	7						
5	5						5	5						5	5						

A⁵
Gtr. 1
Gtr. 2

N.C.(Abass)

Gtr. 2 w/clean tone + delay Gtr. 1 tacet

The first system shows a guitar 1 staff with a treble clef and a guitar 2 staff with a treble clef. Below them is a three-part guitar tablature system (T, A, B) with fret numbers 5, 6, 5, 7, 5, 7, 7, 7, 5, 6, 5, 7, 5, 6, 8.

(Gbass)

(Abass)

The second system shows a bass staff with a treble clef. Below it is a three-part guitar/bass tablature system (T, A, B) with fret numbers 3, 3, 4, 3, 5, 3, 5, 5, 5, 5, 6, 5, 7, 5, 6, 8.

Verse

N.C.(Abass)

1. Don't know why I feel this way,
2. Think I've heard your voice be - fore,
3. I get up put on the light,

Gtr. 2

2°Gtr. 3 sim. ad lib.

The third system shows a vocal staff with three lines of lyrics. Below it is a guitar 2 staff with a treble clef. At the bottom is a three-part guitar/bass tablature system (T, A, B) with fret numbers 9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5.

have I dreamt this time, this place?
think I've said these on words be - fore.
dread - ing the on com - ing night.

The fourth system shows a vocal staff with three lines of lyrics. Below it is a guitar 2 staff with a treble clef. At the bottom is a three-part guitar/bass tablature system (T, A, B) with fret numbers 9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5.

Amadd⁹

2°only

Gtr. 3 {

Some - thing vi - vid comes ag - ain in -
 Some - thing makes me feel I just might
 Scared to fall a - sleep and dream the

TAB 0 0 0 9 10 9 10 0 0 0 7 9 7 9 0 0 0 5 7 5 7 0 0 0 4 5 4 5

2°only.....

to lose dream my mind. my mind. a - gain.

TAB 0 0 0 9 10 9 10 0 0 0 7 9 7 9 0 0 0 5 7 5 7 0 0 0 4 5 4 5

Amadd⁹

1°only

{

And I think I've seen your face,
 Am I still in - seen side my dream?
 No - thing that I con - tem - plate,

Gtr. 3 w/clean tone

TAB 0 0 0 9 10 9 10 0 0 0 7 9 7 9 0 0 0 5 7 5 7 0 0 0 4 5 4 5

Amadd⁹

Is seen this room been in this place.
 this a new re - al i - ty?
 No - thing that I can com - pare

The first system of music consists of three staves. The top staff is a vocal line with a treble clef, containing a melody with eighth and quarter notes. The middle staff is a guitar line with a treble clef, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is a bass line with a bass clef, including a guitar-style tablature with fret numbers (9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5) and open string indicators (0).

Some - thing vi - vid comes ag - ain in -
 Some - thing makes me feel de - mons that I have
 to let - ting loose the deep in -

The second system of music continues the composition with three staves. The vocal line (top) has a melody that includes a long note with a horizontal line above it, indicating a sustained sound. The guitar line (middle) maintains the rhythmic pattern. The bass line (bottom) continues the tablature with fret numbers and open string indicators.

- to my mind.
 lost my mind.
 - side my head.

The third system of music concludes the page with three staves. The vocal line (top) features a melody that ends with a long note and a horizontal line above it. The guitar line (middle) and the bass line (bottom) complete their respective parts with the same rhythmic and tablature patterns as the previous systems.

Bridge

F⁵ **D⁵** *cont. sim.*

Gtr. 1

1. All my hopes and ex - pec - ta - tion,
 2. All my hopes and ex - pec - ta - tion,
 3. Dread to think what might be stir - ring,

Gtr. 1 w/dist.
 1° *mf* 1° Gtr. 1 tacet (2°+3° plays in slashes)
 2°+3° *f* 3° Gtr. 2 plays in slashes w/dist.
 1° Gtr. 3 sim. ad lib. (2°+3° tacet)

TAB

1 3 3 3 1 3 3 3 5 7 7 7 5 7 7 7

F⁵ **D⁵** **F⁵**

look - ing for an ex - pla - na - tion. Have I found my
 look - ing for an ex - pla - na - tion. Com - ing to the
 that my dream is re - oc - cur - ing. Got to keep a -

TAB

1 3 3 3 1 3 3 3 5 7 7 7 5 7 7 7 1 3 3 3 1 3 3 3

D⁵ **F⁵** **G⁵**

des - ti - na - tion? I just can't take no more.
 rea - li - sa - tion that I can't see for sure.
 way from drift - ing, sav - ing me from my - self.

TAB

5 7 7 7 5 7 7 7 1 3 3 3 1 3 3 3 3 5 5 5 5 5 5

1.

Am C⁵ G⁵ Am

The dream is true. The dream is

Gtr. 3 tacet

TAB

0 2 2 2 5 2 4 3 5 0 0 0 0 0 2 2 2 5 2 4

C⁵ G⁵ Am C⁵ G⁵

true. The dream is true.

TAB

3 5 0 0 0 0 0 0 2 2 2 5 2 4 3 5 0 0 0 0

Am F⁵ G⁵ Amadd⁹

The dream is true.

Gtr. 3 $\frac{3}{4}$

TAB

0 2 2 2 5 2 4 1 3 3 0 0 0 9 10 9 10 7 9 7 9

TAB

0 0 0 5 7 5 7 0 0 0 4 5 4 5 0 0 0 9 10 9 10 0 0 0 7 9 7 9 0 0 0 5 7 5 7 0 0 0 4 5 4 5

Chorus

2.
A^{5*}

Grtr. 1

I on - ly dream in black and white,— I on - ly dream 'cause

Grtr. 2

Gtrs. 1+2 w/dist.

TAB

7	7	7	7	7	7	7	7	3	5	5	5	5	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	1	3	3	3	3	5	5	5	5	5	5	5

F^{5*} G^{5*} A^{5*} F^{5*} G^{5*}

I'm a - live. I on - ly dream in black and white,— to

TAB

3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
1	3	3	3	3	5	5	5	5	5	5	5	5	1	3	3	3	3	3	3

F^{5*} G^{5*} A^{5*}

save me from— my - self.— I on - ly dream in

TAB

3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7
1	1	1	1	1	1	1	1	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5

F^{5*} G^{5*} A^{5*} F^{5*} G^{5*}

black and white,— I on - ly dream 'cause I'm a - live.

TAB

3	5	5	5	5	7	7	7	7	7	7	7	7	3	5	5	5	5	5	5
1	3	3	3	3	5	5	5	5	5	5	5	5	1	3	3	3	3	3	3

A^{5*} F^{5*} G^{5*} F^{5*}

I on - ly dream in black and white, — to save me from — my - self. —

TAB

7	7	7	7	7	7	7	7	3	5	5	5	5	3	3	3	3	3	3	3
7	7	7	7	7	7	7	7	3	5	5	5	5	3	3	3	3	3	3	3
5	5	5	5	5	5	5	5	1	3	3	3	3	1	1	1	1	1	1	1

G^{5*} Am C⁵ G⁵

— The dream is true.

mf

TAB

5	5	5	5	5	5	5	5	0	2	2	2	5	2	4	3	5	0	0	0	0
5	5	5	5	5	5	5	5	0	2	2	2	5	2	4	3	5	0	0	0	0
3	3	3	3	3	3	3	3	0	2	2	2	5	2	4	3	5	0	0	0	0

Am C⁵ G⁵ Am

The dream is true. — The dream is

TAB

0	2	2	2	5	2	4	3	5	0	0	0	0	0	0	2	2	2	5	2	4
0	2	2	2	5	2	4	3	5	0	0	0	0	0	0	2	2	2	5	2	4
0	2	2	2	5	2	4	3	5	0	0	0	0	0	0	2	2	2	5	2	4

To Coda ☪

C⁵ G⁵ Am F⁵ G⁵

true. The dream is true. —

TAB

3	5	0	0	0	0	0	2	2	2	5	2	4	1	3	3	0	0
3	5	0	0	0	0	0	2	2	2	5	2	4	1	3	3	0	0
3	5	0	0	0	0	0	2	2	2	5	2	4	1	3	3	0	0

Gtr. 1

Gtr. 2

TAB

9-10-9 10 7-9-7 9 5-7-5 7 4-5-4 5 9-10-9 10 7-9-7 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3.

Chorus

A^{5*}

F^{5*}

G^{5*}

I on - ly dream in black and white, —

TAB

5-7-5 7 4-5-4 5 7 7 7 7 7 7 7 7 3 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A^{5*}

F^{5*}

G^{5*}

A^{5*}

I on - ly dream 'cause I'm a - live. — I on - ly dream in

TAB

7 7 7 7 7 7 7 3 5 5 5 5 7 7 7 7 7 7 7

5 5 5 5 5 5 5 1 3 3 3 3 5 5 5 5 5 5 5

F^{5*}

G^{5*}

F^{5*}

G^{5*}

black and white, — to save me from — my - self. —

TAB

3 5 5 5 5 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5

1 3 3 3 3 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3

$\text{♩} = 168$

A⁵

A5

A

F⁵ **G⁵**

Lost, a night - mare I re - trace.
 Lost, a night - mare I re - trace.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3

A⁵ **G⁵**

Gtr. 1

Gtr. 2

TAB

7 8 7 5 7 7 5 5 7 8 7 5 7 7 5 5 5 6 5 3 5 5 3 3 5 6 5 3 5 5 3 3

4 5 4 2 4 4 2 2 4 5 4 2 4 4 2 2 2 3 2 0 2 2 0 0 2 3 2 0 2 2 0 0

2 2 2 2 2 2 0 0 0 0 0 0

A⁵ **F⁵** **G⁵**

Gtr. 1 cont. in slashes

TAB

7 8 7 5 7 7 5 5 7 8 7 5 7 7 5 5 5 6 5 3 5 5 3 3 5 6 5 3 5 5 3 3

4 5 4 2 4 4 2 2 4 5 4 2 4 4 2 2 2 3 2 0 2 2 0 0 2 3 2 0 2 2 0 0

2 2 2 2 2 2 0 0 0 0 0 0

Chorus

A^{5*} **F^{5*}** **G^{5*}** **A^{5*}**

Gtr. 1

I on - ly dream in black and white, — I on - ly dream 'cause

Gtr. 2

TAB

7 3 3 5 7

5 1 1 3 5

F^{5*} G^{5*} A^{5*} F^{5*} G^{5*}

I'm a - live. I on - ly dream in black and white, to

TAB

3 3 5 7 3 3 5

1 1 3 5 1 1 3

F^{5*} G^{5*}

save me from my - self.

TAB

3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

Interlude

A⁵ F⁵

Oh. Oh. Oh.

(1^o Vocal tacet)

Gtrs. 1+2

TAB

2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 2 4 2 0 2 5 5 5 3 3 3 5 5 5 4

C⁵ F⁵ G⁵

Oh. Oh.

Gtr. 1

Gtr. 2

Gtr. 2 cont. in slashes

TAB

2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 1 3 1 0 1 3 1 3

2 4 2 0 2 2 4 2 0 2 4 2 4

Guitar Solo

A⁵

Gtr. 2 ♦

Gtr. 1

cont. *sim.*

B

w/dist.
Full

7 5 4 5 4 5 4 7 4 7 4 5 4 7 4 7

[illegible][illegible]

Chorus

A⁵

Oh. _____ Oh. _____

(1° Vocal tacet)

Gtrs. 1+2

TAB

2 4 2 0 2 5 5 5 3 3 3 5 5 5 4

F⁵ **C⁵**

Oh. _____

TAB

2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 2 4 2 0 2

F⁵ **G⁵** *D.%. al Coda*

Oh. _____ Oh. _____

Gtr. 1

Gtr. 2

2°rall.-----

TAB

5 5 5 3 3 3 5 5 5 4 1 3 1 0 1 3 1 3 2 4 2 0 2 4 2 4

Coda

A_m

Gtrs. 1+2

w/clean tone + chorus + delay

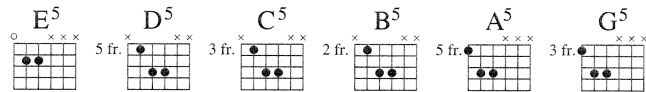
rall.

TAB

9 10 9 10 7 9 10 9 10 7 0 0 0 0 0 0

The Mercenary

Words & Music by Janick Gers & Steve Harris



♩ = 200

Intro

(E⁵)

Gtr. 1+2 (elec.)

f P.M. - - - P.M. - - - P.M. - - - P.M. etc.
w/distortion

TAB

2	0	2	2	5	4	0	2	0	2	2	5	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0

P.M. - - - P.M. - - - P.M. - - - P.M.

TAB

2	0	2	2	5	4	0	2	0	2	2	5	4	2	5	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtr. 2

Gtr. 1

Verse

1. Pay ——— to kill, die ——— to lose, hunt - ed
2. Hu - man heart, hu - man mind, in - ter

Gtrs. 1+2 *

TAB

9	7	9	7	9	9	10	9	7
0	0	0	0	0	0	0	0	0

* Composite part

hunt - er which - are you? Di - ab - lo come - a -
linked, in - ter - twined. Fo - cus sharp in - the

TAB 9 5 5 9 7 9 9 10

7 0 0 3 0 0 5 0 0 7 0 0 5 0 0 7 0 0 9 0 0 10

-gain, to - make tro - phies out - of men.
night, watch - the jun - gle burn - ing bright.

TAB 9 7 9 5 5 9 7 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB 9 7 9 10 9 7 5 9 5 5

7 0 0 9 0 0 10 0 0 7 0 0 5 0 0 7 0 0 5 0 0 5

Lose - your skin, lose - your skull, one - by
Toe - to toe, throw - the line, ev - 'ry

TAB 9 7 9 10 9 7 5 9 5 5

0 0 7 0 0 5 0 0 7 0 0 9 0 0 10 0 0 7 0 0 5 0 0

one the sack is full. In the heat de - hy -
one's caught hands tied. Ir - on will, ir - on

TAB 9 5 5 9 7 9 7 9 10

- drate, know which breath will be your last.
fist, how could it have come to this.

TAB 9 7 9 5 9 5

Pre-Chorus

E⁵ D⁵
No - where to run, no - where to

TAB 9 9 7 7 5 3

C⁵ D⁵
hide, you've got to kill to stay a -

TAB 5 7 7 5

Gtr. 2 cont. in slashes

Gtr. 2 E^5 D^5

live. No - where - to run, no - where - to

Gtr. 1
let ring

TAB

2	0-1	0	0	3	0	2-4	2	0
2				2				
0				0				

C^5 D^5

hide, you've got to kill to stay a -

TAB

0	3	2	0	0	3	3	0	0	2
5					2	2			
3					0	0			

(E^5)

live.

Gtrs. 1+2

TAB

2	0	2	2	5	4	0	3	2	0	2	2	5	4	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus

C^5 D^5

Show them - no fear, show them - no

Gtrs. 1+2 tacet on %

TAB

5		7
5		7
3		5

E⁵

pain.

Gtr. 1

Gtr. 2

TAB

8	8	7	8	8	5	8	8	7	5	4	0	8	8	7	8	8	5	8	8	7	5	4	0
5	5	4	5	5	2	5	5	0	3	2	3	5	5	4	5	5	2	5	5	0	3	2	3
0		0										0		0									

C⁵

D⁵

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5	5	3				7	7	5			
---	---	---	--	--	--	---	---	---	--	--	--

E⁵

pain.

Gtr. 1

Gtr. 2

TAB

8	7	8	7	7	7/10	8	7	8	7	7	7/10
5	4	5	4	7	7	5	4	5	4	7	(5)

C⁵

D⁵

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5	5	3				7	7	5			
---	---	---	--	--	--	---	---	---	--	--	--

E⁵

pain. _____

Gtr. 1

Gtr. 2

TAB

8	8	7	8	8	5	8	8	7	5	4	0	8	8	7	8	8	5	8	8	7	5	4	0
5	5	4	5	5	2	5	5	0	3	2	3	5	5	4	5	5	2	5	5	0	3	2	3
0	0											0	0										

C⁵

D⁵

To Coda ⊕

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5				7			
5				7			
3				5			

E⁵

pain. _____

Gtr. 1

Gtr. 2

TAB

8	7	8	7-7/10	8	7	8	7-7/10
5	4	5	4 7	5	4	5	4 7
							(5)

Guitar Solo

1°+3° B⁵
2°+4° B⁵

Gtr. 1

8va

Gtr. 2 w/Rhy. Fill 1

TAB

19	17	15	17	15	14	15	14	12

A⁵
D⁵
(8va)

A⁵
C⁵

Play 4 times
cont. ad lib.

Gtr. 2 cont. in slashes

TAB

E⁵
Gtr. 2
(8va)

Gtr. 1 B

G⁵
cont. sim.

D⁵

TAB

(8va)

E⁵

G⁵

B

Full

TAB

D⁵
(8va)

A⁵

TAB

Rhy. Fill 1
Gtr. 2

B⁵

A⁵

B⁵

D⁵

C⁵

E⁵ G⁵ D⁵

(8va) B

1/2

w/bar

TAB

19 19 17 19 17 20 19 17 20 19 17 20 19 17 20 19 17 19

(8va) G⁵ E⁵

w/bar

TAB

20 17 19 20 17 20 17 20 17 20 17 19 20 17 20 19

(8va) G⁵ D⁵ A⁵

3 3

B

Full

TAB

17 17 19 20 17 19 20 19 20 17 19 20 22 22

Middle

(E⁵) (D⁵)

Gtrs. 1+2

TAB

12 12 12 12 12 13 12 10 12 10 10 10 10 10 12 13

(C⁵) (D⁵)

TAB

12 12 12 12 13 12 10 12 10 10 10 10 10 12 13

(E⁵) (D⁵)

TAB 12 12-12-12-13-12-10 10 10 10 10-10-10-10-10-12-13

(C⁵) (D⁵) A⁵ D.%. al Coda

TAB 12 12 12 12-12-12-13-12-10 12 12 12 7-7-7 7-7-7 7-7-7

⊕ Coda

A⁵/Ebass

pain.

TAB 8-8 7-8-8 5-8-8 7 5-4-0 8-8 7-8-8 5-8-8 7 5-4-0 0 0 3-2 3 0 0 2-5-5-0 3-2 3

C⁵

D⁵

Gtrs. 1+2 Show them— no fear, show them— no

TAB 5 3 7 7 5

E⁵

pain.

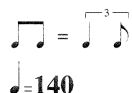
Gtr. 1

Gtr. 2

TAB 8 7 8 7 7 10 7 8 7 8 7 7 10 7

Words & Music by Adrian Smith & Steve Harris

Words & Music by Adrian Smith & Steve Harris



N.C.

Gtrs. 1+2 (elec.)

[illegible]

Fill 1
Gtr. 2 (elec.) N.C.

w/dist.

T
A
B

4 5 5 5 5 5 4 5 5 5 5 5 9 9 9 7 7 7 5 9 7 5 9 7 4 4 4 4 4 4 4 4 4 4 4 4

E⁵ D⁵ G⁵ D⁵ E⁵ C⁵ G⁵ C⁵

Gtrs. 1+2

3 3

Gr. 3 tacet

TAB

0 0 0 2 3 0 0 0 2 3 7 7 5 7 5 0 0 0 2 3 0 0 0 2 3 5 5 3 5 5 3 5 5 3

E⁵ D⁵ G⁵ D⁵ E⁵ C⁵ G⁵ C⁵

1. Az -

3 3

TAB

0 0 0 2 3 0 0 0 2 3 7 7 5 7 5 0 0 0 2 3 0 0 0 2 3 5 5 3 5 5 3 5 5 3

Verse

E⁵ C⁵

- a - zel is be - side you and he's play - ing a game,
2. Beat - en fall - en an - gel but I've ris - en a - gain, and the

3 3 3 3

P.M. P.M.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

E⁵ D⁵

de - mons are in - side you and they're ma - king their play.—
pow - er is in - side me I've de - ci - ded to pray.— As I

3 3 3 3

P.M.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3 7 7 5

E⁵ C⁵

Watch - ing and they're hi - ding as they wait for their time, for a
wait for Ar - ma - ged - don and it's com - ing my way, it's an

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

P.M.

E⁵ D⁵

dev - il to get rea - dy and take ov - er for your mind. }
hon - our to be cho - sen and I wait for the day. }

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

P.M.

Pre-Chorus

B⁵ C⁵ D⁵ E⁵ B⁵

You and on - ly God will know what could be done,

TAB

4 4 5 5 7 7 9 4 4 4 4 4
2 2 3 3 5 5 7 2 2 2 2 2

B⁵ C⁵ D⁵ E⁵ B⁵ B⁵ C⁵ D⁵ E⁵

you and on - ly God will know I am the on - ly one. You and on - ly God will know

TAB

4 4 5 5 7 7 9 4 4 4 4 4 4 4 4 5 5 7 7 9
2 2 3 3 5 5 7 2 2 2 2 2 2 2 2 3 3 5 5 7

B⁵ C⁵ D⁵ E⁵ B⁵

what could be done, you and on - ly God would know I am the cho - sen one.

Gr. 2 w/Fill 2

T	4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
A	4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
B	2	2	2	2	2	2	2	3	3	5	5	7	2	2	2	2	3 0

Chorus

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵

Could it be it's the end of the world?

Fig. 1...

T	9	9	X	X	5	5	7	7	7	8	10
A	9	9	X	X	5	5	7	7	7	7	9
B	7	7	X	X	3	3	5	5	5	5	7

E⁵ C⁵ D⁵ D⁵/A

All the things that we che - rish and love.

T	9	9	X	X	5	5	7	7	7	4	7
A	9	9	X	X	5	5	7	7	7	4	7
B	7	7	X	X	3	3	5	5	5	6	5

Fill 2
Gr. 2

B⁵

T	8	7	5	7
A	5	4	2	4
B	5	4	2	4

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵

No - thing left but to face this all on my

...Fig. 1 ends

TAB 9 9 7 7 5 5 7 7 7 5 5 5 5 3 7 5

B⁵ D⁵

own. 'Cause I am the cho - sen one.

Gtr. 4

Gtrs. 1+2

P.M. - Gtr. 4 w/dist.

TAB 4 4 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7 7 7 7 7 7 7

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵

Could it be it's the end of the world?

Gtr. 4

Gtrs. 1+2 w/Fig. 1

TAB 12 0 10 0 8 0 7 0 8 0 10 0 8 0 7 0 5 0 3 5 0

E⁵ C⁵ D⁵ D⁵/A

All the things that we che - rish and love.

TAB 12 0 10 0 8 0 7 0 8 0 10 0 8 0 7 0 5 0 7 0

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵

No - thing left but to face this all on my

TAB

B⁵ D⁵ *To Coda* ☐

own. 'Cause I am the cho - sen one.

2° Gtrs. 1+2 cont. in slashes

TAB

1.
N.C.
Gtrs. 1+2

TAB

TAB

3 3 3 3 3

TAB 0 2 2 2 2 2 5 2 2 2 2 2 7 7 7 5 5 5 4 7 5 4 7 5

Guitar Solo

2.

C^{#5} B⁵ E⁵ F^{#5} cont. sim.

Gtrs. 1+2

Gtr. 3 B

w/wah wah Full

TAB 11 (11) 9 11

C^{#5} B⁵ E⁵ F^{#5}

TAB 9 11 8 9 11 8 9 11 7 9 11 7 9 7 6 9 6 7 6

C^{#5} B⁵ E⁵ F^{#5}

Full

TAB 12 9 12 9 11 9 12 9 12 11 9 11 11

C^{#5} B⁵ E⁵ F^{#5}

Full

Gtr. 1 cont. in slashes

TAB 11 9 12 9 11 9 12 9 9 12 9 12 × 16 17 14 17 16 17 14 17 17 19 16 19 17 19

Gtrs. 1+2 $G^{\#5}$ $F^{\#5}$ B^5 cont. *sim.*

(8va)

Gtr. 4 B

Gtr. 3 tacet

Full

19 16 19 16 19 18 16 18 18 16 17 19

$G^{\#5}$ $F^{\#5}$ B^5

(8va)

B

Full

16 18 19 19 19 17 16 19 16 17 19 16 19 17 16 18

$G^{\#5}$ $F^{\#5}$ B^5

(8va)

Full

16 16 18 15 16 16 16 18 16 17 16 18 16 17 18 15 16 18 16 17 19 19

$G^{\#5}$ $F^{\#5}$ B^5

(8va)

B B B

Full Full Full

16 19 16 19 16 19 16 18 19 19 19 16 19 19

B^5 C^5 D^5 B^5 C^5 B^5 A^5

Gtrs. 3+4 w/ad lib. fills

4 4 4 4 4 4 5 7 4 4 4 4 4 4 5 4 2 4 4 4 4 4 4 5 4 2 2 2 2 2 2 3 2 0

1.

2.

B⁵*D.%, al Coda*

First system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole rest followed by a double bar line and then a B⁵ chord. Below the staff is a TAB (Tape Automated Bank) section with a double bar line and the numbers 4, 4, 2.

⊕ Coda

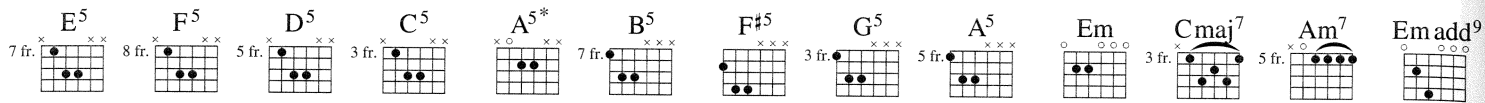
Second system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole note chord E⁵ with a slur over it. Below the staff is a TAB section with the text "one." and a series of triplets of eighth notes. The TAB section also includes the text "Gtrs. 1+2" and "Gtr. 4 w/wah wah".

Third system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole note chord E⁵ with a slur over it. Below the staff is a TAB section with a series of triplets of eighth notes. The TAB section also includes the text "Gtrs. 1+2" and "Gtr. 4 w/wah wah".

Fourth system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole note chord E⁵ with a slur over it. Below the staff is a TAB section with a series of triplets of eighth notes. The TAB section also includes the text "Gtrs. 1+2" and "Gtr. 4 w/wah wah".

The Nomad

Words & Music by David Murray & Steve Harris



♩ = 125

Intro

Gtr. 3 (elec.) **E⁵** **E⁵ F⁵ E⁵** **F⁵ E⁵** **D⁵**

Gtrs. 1+2 (elec.) **f** **w/distortion Fig. 1...** **Gtr. 3 cont. sim**

TAB

9	10	9	9	9	9	9	10	9	7	7	7
9	10	9	9	9	9	9	10	9	7	7	7
7	8	7	0	0	0	0	7	8	7	0	5

1. **E⁵** **F⁵ E⁵** **F⁵ E⁵** **C⁵** **A⁵*** **F⁵ E⁵**

2. **F⁵ E⁵**

...Fig. 1 ends

TAB

9	10	9	9	9	9	9	10	9	5	7	9	10	9	9	10	9	7	8	7
9	10	9	9	9	9	9	10	9	5	7	9	10	9	9	10	9	7	8	7
7	8	7	0	0	0	0	7	8	7	0	0	0	0	0	0	0	0	0	0

Gtr. 3 **E⁵** **F⁵ E⁵** **F⁵ E⁵** **D⁵** **E⁵** **F⁵ E⁵**

Gtrs. 1+2 w/ Fig. 1

TAB

12	12	12	12	13	12	10	12	12	12	12	13	12	10	12	12	12	12	13	12	10	12
9	9	9	9	10	9	7	9	9	9	9	10	9	7	9	9	9	9	10	9	7	9

F⁵ E⁵ **C⁵** **A⁵*** **B⁵** **D⁵ B⁵** **B⁵** **A⁵**

Gtr. 1 cont. in slashes

TAB

12	12	12	12	13	12	10	12	12	12	12	13	12	10	12	12	12	12	13	12	10	12
9	9	9	9	10	9	7	9	9	9	9	10	9	7	9	9	9	9	10	9	7	9

B⁵ B⁵ C⁵ E⁵ F⁵ E⁵ cont. *sim.*

Gtrs. 1+2 w/ Fig. 1

TAB

12-12-12-12-13	12-10-12	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12
9-9-9-9-10	9-7-9	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9

F⁵ E⁵ D⁵ E⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

Ah, ———
Gtr. 4 (elec.)

Gtr. 4 w/dist. + slide
Gtrs. 1+2 cont. in slashes

TAB

12-12-12-12-13	12-10	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10-7
9-9-9-9-10	9-7	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7

B⁵ F⁵ G⁵ F⁵ B⁵

ah, ——— ah, ———

Gtr. 3 tacet

TAB

12	7	8	7	12
----	---	---	---	----

F⁵ G⁵ F⁵ E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

ah. ———

Gtr. 3

Gtr. 4 tacet
Gtrs. 1+2 w/ Fig. 1 (x2)

TAB

7	8	7	12-13-12	14-12	12-13-12	15-13-12	14
---	---	---	----------	-------	----------	----------	----

E⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵

TAB 12 12-13-12 14 12 12-13-12 14 15-13-12 14 12 12-13-12 14 12

F⁵ E⁵ D⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

TAB 12-13-12 14 15-13-12 14 12 12-13-12 14 12 12-13-12 14 15-13-12 14

Verse

B⁵ F⁵ A⁵

1. Like a mi - rage ri - ding on the des - ert sand,
tells. (2.) Un - der co - ver of the veil of your dis - guise,
tells. (3.) No - one dares to ev - en look or glance your way,

Gtr. 1

Gtr. 3 tacet

TAB 4 4 4 7 7 4
4 4 4 5 5 4
2 2 2 5 5 2

B⁵ F⁵ D⁵

the like a vis - ion float - ing with the des - ert winds.
your men that fear you are the ones that you de - spise.
rep - u - ta - tion goes be - fore you they all say.

TAB 4 4 4 7 7 4
4 4 4 7 7 4
2 2 2 5 5 2

B⁵ F⁵ A⁵

Know the sec - ret of the an - cient des - ert lands,
 No - one's cer - tain what your fu - ture will be - hold,
 Like a spi - rit that can dis - ap - pear at will,

TAB

4	4	4	7	7	4
4	4	4	7	7	4
2	2	2	5	5	2

B⁵ F⁵ D⁵

you are the keep - er of the myst - ery in your hands.
 you're a leg - end your own sto - ry will be told.
 ma - ny claim of things but no - one's seen you kill.

TAB

4	4	4	7	7
4	4	4	7	7
2	2	2	5	5

1. 2.

E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

No - mad, ri - der of the an - cient east. No - mad,

Gtr. 3

Gtrs. 1+2 w/Fig. 1

TAB

12-13-12	12	12-13-12	15-13-12	12	12-13-12	12
14		14	14		14	

F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

ri - der that men know the least. No - mad, where you come from no - one

TAB 12-13-12 14 15-13-12 14 12 12-13-12 14 12 12-13-12 14 15-13-12 14

F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

knows. No - mad, where you go to no - one

TAB 12 12-13-12 14 12 12-13-12 14 15-13-12 14

3.

Chorus

E⁵ B⁵ C⁵ D⁵

No - mad, you're the ri - der so myst - er - i - ous.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB 9 9 9 9 9 9 9 4 5 7 7 7 7 7 7 8 10 10 8 7
 9 9 9 9 9 9 9 4 5 7 7 7 7 7 4 5 7 7 5 4
 0 0 0 0 0 0 0 2 3 5 5 5 5 5 5

E⁵ B⁵ G⁵ A⁵

No - mad, _____ you're the spi - rit that men fear in us. _____

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5					

E⁵ B⁵ C⁵ D⁵

No - mad, _____ you're the ri - der of the des - ert sands. _____

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5	5					

E⁵ B⁵ G⁵ A⁵

No _____ man's _____ ev - er un - der - stood your ge - ni - us. _____

Gtrs. 1+2

Gtr. 1

Gtr. 2

Gtr. 4 (elec.) w/bar

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	8	10	10	8	7	15
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5	5					

Guitar Solo

E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

Gtr. 4 (elec.)

ff w/dist. 2° +3° Gtr. 4 ad lib. w/bar Gtrs. 1+2 w/Fig. 1 w/bar

3

TAB

.	13	12-10	12	10-9	10	9	10	9	12-10-9
.									
.									

F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵ E⁵ F⁵ E⁵ D⁵

8va
B

Full

19 17-19 20-17-19 20 19-17 20 16

12 11

1. E⁵ F⁵ E⁵ E⁵ F⁵ E⁵ C⁵ A⁵

(8va)

3 2° Gtrs. 1+2 cont. in slashes

20 18-17-17-18-17-16-17 16 17 16 19 16 19-18 14

2. B⁵ F⁵ G⁵ F⁵ B⁵ F⁵ G⁵ F⁵ E⁵ F⁵ E⁵

Ah, ah, ah, ah.

Gtr. 3 w/dist + slide Gtr. 4 tacet

12 7 8 7 12 7 8 7

3. Verse

B⁵ F⁵ A⁵

4. Those who see you in ho - ri - zon des - ert sun,
(%) Leg - end has it that you speak an an - cient tongue,

4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2

B⁵ F^{#5} D⁵

those who fear your re - pu - ta - tion hide or run.
but no - one's spoke to you and lived to tell the tale.

TAB 4 4 2 4 2 4 4 7 7 4 4 2

B⁵ F^{#5} A⁵

You send be - fore you a mys - tique that's all your own,
Some they say that you have killed a hun - dred men,

TAB 4 4 2 4 2 4 4 7 7 4 4 2

B⁵ F^{#5} D⁵

your sil - hou - ette is like a sta - tue carved in stone.
oth - ers say that you have died and live a - gain.

TAB 4 4 2 4 2 4 4 7 7 4 4 2

E⁵ B⁵ C⁵ D⁵

No - mad, you're the ri - der so myst - er - i - ous.
No - mad, you're the ri - der of the des - ert sands.

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5						

[illegible][illegible]

Am⁷ Em add⁹

TAB

0 5 5 5 5 5 0 5 5 5 5 5 0 2 2 2 2 0 2 2 2 2

Em Cmaj⁷

Gtr. 4

w/clean tone
Gtr. 2 cont. sim ad lib.

TAB 9 9 11 12 11 11 12 12 11 12

Am⁷ Em add⁹

TAB 9 9 11 12 11 11 12 12 4

Em Cmaj⁷

TAB /9 9 11 12 11 12 14 12 12 12 12

Am⁷ Em add⁹

TAB 9 9 11 12 11 11 12 9

Em Cmaj⁷

TAB 9 9 11 12 11 12 14 17 17 12 12

Am⁷ Em add⁹

TAB 9 9 11 12 11 12 11 12 11 9 7 9 4

E⁵ C⁵

Gtrs. 1+2 cont. *sim.*

Kybd. arr. for gtr.:
Gtrs. 1+2 w/dist.
Gtrs. 1+3 tacet

TAB 9 12 12 12 10 12 12 12 12 12 12 10 12 12 12 12 13 13 12 10 12 11 12

A⁵ E⁵

TAB 9 12 12 12 10 12 12 12 12 12 12 10 12 12 12 12 13 13 12 10 12 11 12

Gtr. 4 E⁵ C⁵

w/clean tone
2° ad lib. *sim.*

TAB 9 9 11 12 11 12 14 12 12 11 12

A⁵ E⁵

TAB 9 9 11 12 11 12 11 12 9

E⁵ C⁵

w/kybds.

TAB

12 12 12 10 13 12 13 12 12 12 10 13 12 13

A⁵

TAB

12 10 12 10 12 13 12 12 12 10 13 12 13 12 10 12 10 12 13 12 10

1. 2.

E⁵

TAB

12 9 12 9 9 11 12 10 12 11 12 12 10 12 11 12 11 9 12

E⁵ C⁵

TAB

9 9 11 12 11 12 14 12 12 12 12

A⁵ E⁵

w/kybds.

TAB

9 9 11 12 11 12 9 12 12 10 12 12 12 12 10 12 12

E⁵ C⁵

w/kybds.-----

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13¹⁰ 13-12-10 12-11-12

A⁵ E⁵ D.%. al Coda

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13¹⁰ 13-12-10 12-11-12

⊕ Coda

Gtr. 3 E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

Gtrs. 1+2 w/Fig. 1 (x2)

TAB

12-13-12 14 12 12-13-12 14 15-13-12 14 12 12-13-12 14 12

F⁵ E⁵ C⁵ A⁵ E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

TAB

12-13-12 14 15-13-12 14 12 12-13-12 14 12 12-13-12 14 15-13-12 14

F⁵ E⁵ F⁵ E⁵ C⁵ A⁵ E⁵ Gtrs. 1+2

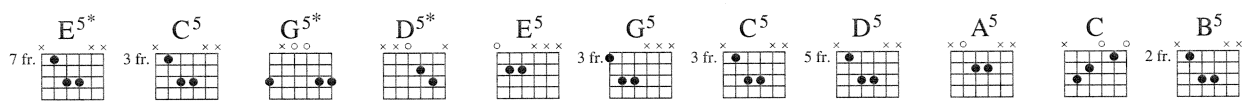
rall. Gtr. 1 w/feedback

TAB

12 12-13-12 14 12 12-13-12 14 15-13-12 14 12 12-13-12 14 12

Out Of The Silent Planet

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris



$\text{♩} = 135$

Intro

Gtr. 1 (elec.) *f* w/distortion + delay

(E⁵) (A⁵) (G⁵)

12 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7

9 9 9 9 9 9 9 9

TAB

(E⁵)

0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7

9 9 9 9 9 9 9 9

TAB

1. 2. 3. (A⁵)

1° & 2° (G⁵) 3° (C⁵)

0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7 0 0 10 7 8 10 10 7

9 9 9 9 9 9 9 9

TAB

Rall.

Gtr. 1+
Gtr. 3 (12st. acous.)

E⁵

C5

G5*

cont. *sim.*

Out of the si - lent pla - net,____ out of the si - lent

Gtr. 2 (elec.)

Gtrs. 1+2 w/clean tone

Gtr. 2 tacet 1°+2°

mf

Full

Full

Full

1. 2. 3.

 D^{5*}

4.

 D^{5*}

pla - net we are. _____

Rail. _____

♩ = 160

 E^{5*}

Gtrs. 1+2

etc.

 f

P.M.

w/dist.

Gtr. 3 tacet

Gtr. 2 cont. in slashes

Verse

Gtr. 2 E^5 G^5/E_{bass} C^5

1. With - ered hands, — with - ered bod - ies, beg - ging for — sal - va -
 (2.) kil - ling fields, — the grind - ing wheels, crushed by equ - il - ib -

Gtr. 1

Gtr. 4 w/Fill 1

TAB

2 2 2 2 2 2 2 2 5 5 5 5
 0 0 0 0 0 0 0 0 3 3 3 3

D^5 E^5 G^5/E_{bass}

tion. Des - er - ted by — the hands of Gods, —
 - ri - um. Sep - 'rate lives — no more dis - guise, —

Gtr. 4 w/Fill 1 (x3 sim. ad lib.)

TAB

7 7 2 2 2 2 2 2 2 2 2 2
 5 5 0 0 0 0 0 0 0 0 0 0

C^5 A^5 E^5 cont. sim.

of their own — cre - a - tion. Na - tions cry, —
 no more se - cond chan - ces. Hag - gard wis -

TAB

5 5 5 5 2 2 2 2 2 2 2 2
 3 3 3 3 0 0 0 0 0 0 0 0

Fill 1
Gtr. 4 E^5 G^5

P.M. —
 w/dist.

TAB

9 9 9 9 9 9 9 9 9 9 9 9 7 - x 9 9 9 9 9 9 9 9 9 9 9 9 7 - x

G⁵*/Ebass C⁵ D⁵

- dom, un - der - neath de - cay bit - ing skies a - bove.
 spit - ting out the bit - ter taste of hate.

TAB

2 2 2 2 5 5 5 5 7 7
 2 2 2 2 3 3 3 3 7 7
 0 0 0 0 3 3 3 3 5 5 0 3 2

E⁵ G⁵*/Ebass C⁵

- You are guil - ty, the pun - ish - ment is death -
 - I ac - cuse you, be - fore you know the crime -

TAB

2 2 2 2 2 2 2 2 5 5 5 5
 2 2 2 2 2 2 2 2 3 3 3 3
 0 0 0 0 0 0 0 0 3 3 3 3

D⁵ A⁵ C

- for all who live. The
 - it's all too late. Be -

Gtrs. 1+2*
 Gtr. 4 tacet let ring

TAB

7 7 7 7 2 2 2 0 0 0 1 0
 5 5 5 5 2 2 2 0 2 2 3
 0 0 0 0 0 0 0 0 3 3 3 3

* Composite part

E⁵ A⁵

pun - ish - ment is death for all who live.
 - fore you know the crime it's all too late.

B Full

TAB

0 0 2 2 2 2 2 2
 0 0 2 2 2 2 2 2
 0 0 0 0 0 0 0 0

C⁵ D⁵

TAB

5	5	5	5	7	7	7	7	7	7
3	3	3	3	5	5	5	5	5	5

Chorus

E^{5*} C⁵ cont. *sim.*

Out of the si - lent pla - net,

Gtrs. 1+2+4

2°+ % Gtrs. 1+2+4 play in slashes

TAB

9	9	9	5	5	5
7	7	7	3	3	3
0	0	0			

G⁵ D⁵ E^{5*}

dreams of des - o - la - tion. — Out of the

TAB

5	5	5	7	7	7	9	9	9
3	3	3	5	5	5	0	0	0

C⁵ G⁵ D⁵

si - lent pla - net, come the de - mons of — cre - a - tion.

TAB

5	5	5	5	5	5	7	7	7
3	3	3	3	3	3	5	5	5

E^{5*} C⁵ G⁵

Out of the si - lent pla - net, dreams of des - o - la -

2°+ % Gtr. 4 w/Fill 2 (x2)

TAB

9 9 9 5 5 5 5 5 5

9 9 9 3 3 3 3 3 3

0 0 0 3 3 3 3 3 3

D⁵ E^{5*} C⁵

- tion. — Out of the si - lent pla - net,

TAB

7 7 7 9 9 9 5 5 5

7 7 7 9 9 9 3 3 3

5 5 5 0 0 0 3 3 3

G⁵ D⁵

come the de - mons of — cre - a - tion. 2. The 1° only----

No repeat on %

TAB

5 5 5 7 7 7

5 5 5 5 5 5

3 3 3 5 5 5

Fill 2
Gtr. 4

E⁵ C⁵ G⁵ D⁵

w/dist.

TAB

2 2 3 3 5 3 2 5 3 2

0 0 0 0 0 0 0 0 0 0

Middle

E^{5*} **C⁵**

Gtr. 1
Gtr. 2

Gtr. 4 cont sim. rhythm 1° Gtr 2 doubles Gtr 1 8ve lower
2° Gtr 2 plays part as written

Full Full Full Full

TAB

G⁵ **D⁵**

Full Full

TAB

E^{5*} **C⁵**

Out of the si - lent pla - net, _____

Full Full Full Full

TAB

G⁵ **D⁵** **To Coda**

out of the si - lent pla - net we are. _____

Full Full

TAB

♩=125

1° (E⁵)2°-6° (C⁵)(E⁵)(D⁵)

Gtrs. 1+2

1°+2° Gtr. 4 tacet
3°-6° Gtr. 4 w/ad lib. fills

(E⁵) (E⁵) (E⁵) (E⁵) Play 6 times

Gtrs. 1+2

C⁵ D⁵ E⁵ D⁵/Ebass

Full

C⁵ D⁵ E⁵

Full

C⁵ D⁵ E⁵

Full

C⁵ D⁵ B⁵ C⁵ D⁵

Full accel.-----

D. §. al Coda

D⁵

⊕ Coda

Gtr. 4

E^{5*} C⁵

Out of the si - lent pla - net. —

Full Full Full Full

TAB

10 8 10 10 10 8

5 4 5 5 5 4

1. 2. 3. 4.

G⁵ D⁵ D⁵

Out of the si - lent pla - net we are. — — net we are. —

Full Full

Rall. — — — — —

TAB

10 8 10 8 10 8 10 12 10 8 9 8 10 12 10 8 9

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5

Freely

Gtrs. 2+4 E⁵

Gtr. 1

12 0 10 7 10 7 8 10 10 7 12 0 10 7 8 10 10 7

9 9 9 9

TAB

12 0 10 7 8 10 10 7 12 0 10 7 8 10 10 7

9 9 9 9

w/feedback

TAB

Words & Music by David Murray & Steve Harris

♩=145

Gtr. 2 (elec.) $F\sharp^5$ E^5

[illegible]

B⁵ **G⁵** **D⁵** **B⁵**

TAB

2 2 4 4 0 0 2 2 2 2 4 4 0 0 4 4 3 3 0 0 2 2 0 0 3 3 0 0 2 2 3 3

[illegible][illegible]

Verse

Grtr. 2 F#5 B5 cont. sim.

per - son turns to wrong, is it a
few small tears be - tween, some - one

Grtr. 1

P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

F#5 B5 F#5 B5

want to be, be - long. Part of things at an - y cost,
hap - py and one sad. Just a thin line drawn be-tween

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D5 Asus4 E5

at what price a life is lost. At what
be - ing a gen - ius or in - sane. At what

----- P.M.-----

TAB

4	4	4	4	4	4	4	3	3	0	0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0

F#5 B5 F#5 B5 cont. sim.

point do we be - gin, fight - er spi - rit will to win.
age be - gin to learn, of which way out we will turn.

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

F#5 B5

But what makes a man—dec-ide,
There's a long and wind-ing road, take the
and the

P.M. P.M. P.M. P.M. P.M.

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D5 Asus4 E5

wrong trail or is right - eous road.
trail is there to burn.

TAB

3	3	0	0	0	0	0	0	0	0
2	2	0	0	0	0	0	0	0	0
0	0	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0

Bridge

F#5 D5 A5 E5

There's a thin line be-tween love and hate,

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

F#5 D5

wi-der di-vide that you can see be-

cont. sim.

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

A⁵ E⁵ F⁵ D⁵

- tween good and bad. There's a grey place be -

TAB

10 10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10

9 9

A⁵ E⁵

- tween black and white, but ev - 'ry - one does

TAB

10 10 10 10 10 10 10 10 10 10 10 10 9 9 10 10 10 10 10 10 10 10 10 10 10

9 9

F⁵ D⁵ A⁵ E⁵

have the right to choose the path that he

TAB

10 10

9 9

1.
Verse
F⁵ B⁵ cont. sim.

- takes. 2. We are right to put the blame, on so -

TAB

10 10 9 9 9 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

9 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2

There is ev - il in some of us, no mat - ter

$F\sharp^5$ D^5 A^5 E^5
 Heart will die, my soul will fly,

TAB: 4 4 4 4 4 4 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2
 4 4 4 4 4 4 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0
 2 2 2 2 2 2 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

$F\sharp^5$ D^5
 and I will live for

TAB: 2 2 2 2 2 2 2 2 4 4 4 4 4 4 7 7 7 7 7 7 7 7
 0 0 0 0 0 0 0 0 2 2 2 2 2 2 5 5 5 5 5 5 5 5
 0 0 0 0 0 0 0 0 2 2 2 2 2 2 5 5 5 5 5 5 5 5

A^5 E^5
 - ev er

TAB: 2
 0

Guitar Solo

$F\sharp^5$ B^5
 Gtr. 3 (elec.) *Sva* *B* *w/wah* *w/bar* *Full* *Full* *Full* *Full*

TAB: 17 17 17 14 14 17 14 17 16 16 14 16 14 16 14

(8va)-----F#⁵

16 14 16 17 14 16 17 14 16 14 16 14 17 17

Full

3

TAB

B⁵

(8va)-----

17 16 14 17 14 17

Full

3

w/bar

Full

w/bar

TAB

Guitar Solo

2. F#⁵ B⁵

Gtr. 3 (8va)-----

15 14 15 14 15 14 12 14 15 14 12 14 15 14 12 14 12 14 12 14 14 14 12 14 12 10 12 10 12 10 9 9 10

Full

w/wah wah + dist.

Gtr. 1+2 w/Fig. 1 (x2)

P.H.

TAB

(8va)-----F#⁵

10 14 15 (14 15) 14 (13 14) 13 (12 13) 12 (11 12) 11

Full

tr

tr

tr

tr

TAB

(8va)-----B⁵

10 11 10 9 10 9 7 9 10 9 7 9 7 9 7 9 12 14 15 12 14 16 17 17 17

Full

tr

tr

3

Full

Full

TAB

Chorus

F#5 **D5**

I will hope, my

TAB

4	4	4	4	4	4	7	7	7	7	7	7	7	7	7
4	4	4	4	4	4	7	7	7	7	7	7	7	7	7
2	2	2	2	2	2	5	5	5	5	5	5	5	5	5

A5 **E5** **F#5** **D5**

soul will fly so I will live

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2

A5 **E5**

for - ev - er.

TAB

7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2
7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2
5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0

F#5 **D5** **A5** **E5**

Heart will die, my soul will fly,

TAB

4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	2	2	2
4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	2	2	2
2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	0	0	0

and I will live for

$F\sharp^5$ D^5

TAB

2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5

- ev er.

A^5 E^5

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Instrumental

Gtr. 2 $F\sharp^5$ E^5
Gtr. 1 *sim.*

P.M.
4° Gtr. 3 ad lib.

TAB

2	2	4	4	0	0	2	2	2	2	4	4	0	0	4	4	0	0	2	2	3	3	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

B^5

TAB

0	0	2	2	3	3	0	0	2	2	4	4	0	0	2	2	2	2	4	4	0	0	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

1. 2. 3. 4.

G⁵ D⁵ B⁵ D⁵ Gtr. 3 B⁵

Gtr. 3 w/dist.
Gtrs. 1+2 cont. sim.

F⁵ E⁵

Gtr. 3 8va w/bar B B

Full w/bar Full Full

B⁵ G⁵ D⁵ B⁵

(8va) B 3 Full 3

F⁵ E⁵

(8va) B w/bar w/bar B

Full Full w/bar Full

B⁵ G⁵ D⁵ B⁵

(8va) B 3 Full Full Full

Half Time Feel ♩ = ♩

(F#m¹¹)

(Esus^{2/4})

(8va)

w/bar

Tr. 1+2 w/ Fig. 2

17 19 19 (19)

TAB

Middle

F#m¹¹

Esus^{2/4}

F#m¹¹

Gtr. 2

mp

w/clean tone + chorus
let ring
Gtr. 3 tacet
Fig. 2...

...Fig. 2 ends

TAB

2 4 0 2 0 2 4 2 0 2 4 2

Esus^{2/4}

F#m¹¹

Esus^{2/4}

Gtr. 3

Gtr. 2 cont. sim.

TAB

0 2 0 2 4 2 4 2 0 2 0 0 2 0 2 0 2 0 9 0 10 2 4

F#m¹¹

Esus^{2/4}

F#m¹¹

Gtr. 3

TAB

12 12 14 12 10 9 10 9 9 9 11

Esus^{2/4}

F#m¹¹

Esus^{2/4}

TAB

9 9 10 12 12 14 12 12 10 9

F#m¹¹ Esus^{2/4} F#m¹¹

The thin line

Gtr. 2

Gtr. 3 tacet

TAB

10 9 9 9 9/11 9

4 0 0 2

2

Esus^{2/4} F#m¹¹ Esus^{2/4}

be - tween love and hate.

TAB

0 2 2 4 2 0 2

Gtrs. 1+2 F#⁵ A⁵

mf

TAB

4 4 4 4 4 4 4 4 4 4 7 7 7 7

4 4 4 4 4 4 4 4 4 4 7 7 7 7

2 2 2 2 2 2 2 2 2 2 5 5 5 5

E⁵

1. 2.

E⁵ Gtrs. 1+2 cont. sim.

Gtr. 3

f

2° Gtrs. 1+2 cont. in slashes

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

14 14 16 16

Instrumental

The musical score for 'F#5 (8va)' is presented in two systems. The first system shows a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody begins with a quarter note B5, followed by eighth notes A5, G#5, F#5, E5, D5, C#5, and B5. The bass clef staff provides a harmonic accompaniment with notes G#4, F#4, E4, D4, C#4, B3, A3, and G#3. The guitar tablature below the bass staff shows fret numbers 16, 14, 16, 16, 14, 16, 14, and 16, with a 'Full' pickup indicated. The second system continues the melody in the treble clef with notes B5, A5, G#5, F#5, E5, D5, C#5, and B5. The bass clef staff continues with notes G#4, F#4, E4, D4, C#4, B3, A3, and G#3. The guitar tablature shows fret numbers 16, 14, 14, 17, 14, 16, 14, 17, and 17, with 'Full' pickups indicated at the beginning and end of the phrase. A triplet of notes (14-16-14) is marked with a '3' above it.

The first system of the musical score for "The Sound of Silence" features a treble clef and a key signature of one sharp (F#). The melody begins with a half note E5 (labeled as 8va) followed by a wavy line indicating a bar. The melody then continues with a triplet of eighth notes (B, C, D) and a half note B. A slur covers a descending eighth-note scale: B, A, G, F#, E, D, C, B. This is followed by a triplet of eighth notes (B, A, G) and a half note B. The system concludes with a triplet of eighth notes (B, A, G) and a half note B. The tablature below the staff shows the fret numbers: 14, 16, 17, 17, (17)16, 17, (17)15, 14-15-14, 16-14161413, 14-16, 14-15.

Musical score for "E5" in E major. The score includes a guitar melody and a corresponding guitar tablature. The key signature is one sharp (F#) and the time signature is common time. The melody starts with a (8va) marking, indicating an octave higher. The tablature shows fret numbers 14, 16, and 17, with various techniques like bends and vibrato indicated by wavy lines and arrows.

The musical notation for the guitar solo is presented in two systems. The first system is a single staff in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a treble clef, a key signature of three sharps, and a common time signature. The melody is written in eighth notes, with a series of slurs indicating a descending scale. The notes are: F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126, A126, B126, C#127, D127, E127, F#127, G#127, A127, B127, C#128, D128, E128, F#128, G#

[illegible]

Gtr. 1
 Gtr. 2
 F#5
 E5
 w/clean tone
 Gtr. 3 tacet
 TAB
 2 4

Outro

Half Time Feel ♩ = ♩

Chords: F#m¹¹, Esus^{2/4}, F#m¹¹, Esus^{2/4}

Gtr. 2
mf
Gtr. 1 tacet
Gtr. 3
Gtr. 2 cont. sim.

TAB: 2, 0, 2, 4, 0, 2, 4, 2, 4, 4, 0, 4, 4, 9, 10

Chords: F#m¹¹, Esus^{2/4}, F#m¹¹

Gtr. 3

TAB: 12, 12, 14, 12, 10, 9, 10, 9, 9, 9, 9, 11

Chords: Esus^{2/4}, F#m¹¹, Esus⁴, E

The — thin line — be — tween

Gtr. 2
Gtr. 3 tacet

TAB: 9, 0, 0, 2, 4, 0, 2, 0, 1, 2

Chords: F#m¹¹, Esus^{2/4}, F#m¹¹

love and hate.

Rall.

TAB: 2, 4, 0, 0, 2, 0, 0, 2, 4, 2, 4, 0, 0

The Wicker Man. Ghost Of The Navigator. Brave New World. Blood Brothers. The Mercenary. Dream Of Mirrors. The Fallen Angel. The Nomad. Out Of The Silent Planet. The Thin Line Between Love & Hate

Guitar tablature & standard notation arrangements complete with chord symbols & lyrics.

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